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Note:

Some text and illustrations are lost through tight binding. This is a problem which we regret we have found unavoidable since we are only filming at the Victoria and Albert Museum those catalogues that cannot be found in other London locations.

243 Miss Flamborough

Pencil, on brown paper, 4 × 3¾ in. (4·2 × 9·5 cm.)

Slight sketch for the picture (51½ × 34 in.), illustrating *The Vicar of Wakefield*, first exhibited at the Grosvenor Gallery, in 1882 (89), and still belonging to the artist at his death (repr. Hunt, 1913, II p. 277).

PROV: The artist, and thence by descent.

EXH: Tate Gallery, 1923 (154, part.).

Lent by Mrs. Elizabeth Burt.

244 The Apple Harvest – Valley of the Rhine, Ragaz (*Plate 89*)

Watercolour and bodycolour, 15⅞ × 17⅞ in. (39 × 44·2 cm.)

SIGNED: *W h h* (monogram)

Hunt stayed in Switzerland for a time about 1883–4 while recovering from an illness brought on by overwork on *The Triumph of the Innocents*, and this watercolour no doubt dates from that visit.

The Athenaeum, on its exhibition in 1885 described it as a 'brilliant and powerful drawing . . . It is illuminated in a splendid manner, and painted in that high pitch of colour which is peculiar to Mr. Hunt. It is impossible to deny the truth of the artist's impressions, although others may not share them, but the world at large is not able to see colour in light at the pitch represented here. The result is rather garish and disagreeable. This may be due to the crudity of the half-tints and the coarseness of a vermiculating touch which makes the drawing lack delicacy and refinement. Time has not diminished Mr. Hunt's passion for strong colours.'

PROV: J. T. Middlemore by 1906; Miss Middlemore, who presented it to Birmingham, 1935.

EXH: O.W.S., 1885 (289); Leicester Galleries, 1906 (65); Manchester, 1906 (65); Birmingham, 1947 (92).

REF: Meynell and Farrar, p. 4 (repr.); Hunt, 1905, II p. 341; O.W.S. Club, 1935–6, p. 22, pl. XV.

Lent by the City Museum and Art Gallery, Birmingham.

245 Christ among the Doctors

Watercolour, 25½ × 49½ in. (64·8 × 125·7 cm.)

SIGNED AND DATED: *8 W h h 7* (initials in monogram)

The design was begun for a wall decoration for Clifton College Chapel, commissioned by Archdeacon Wilson. At his request, it was translated into mosaic by Messrs. Powell and No. 245 was finished as a watercolour. It incorporates material used originally for *The Finding of the Saviour in the Temple* (No. 31), and in a long article published in *The Contemporary Review*, August, 1890, Hunt described it in detail:

'. . . In this design the intention has been to lay aside all the wonted supernatural touches in the rendering of the story, and simply to offer a representation of the incident in accordance with our actual knowledge of life in Jerusalem at the time . . . The scene is placed in one of the schools connected with the Temple Courts, perhaps that, according to tradition, founded by Ezra . . .

Beginning on the left: the person dressed in a white robe who is active in enforcing the lesson under discussion, is imagined to be Rabban ben Simeon, the son of Hillel . . . close at his feet sits a child . . . he is Simeon's son . . . Gamaliel . . . He has in his hand a tablet like that on which, to this day, Eastern boys work out their problems; . . . leaning towards the expositor, a second Rabbi is portrayed as Babba ben Bouta, or Ben Boutra [blind] . . . the third Rabbi is intended for Rabbi Jochanan ben Zakai, a nervous and enthusiastic dreamer . . . [next] is Jonathan ben Uzziel, who is celebrated as the Targumist . . . [next] Doctor Zabok; the next to him stands for Dosithea . . . the last Rabbi of the group is the modestly thoughtful Rabbi of Jamnia . . . the youths . . . are rich students of Jerusalem, as marked by their dresses . . . Nichodemus, and Joseph of Arimathea.

The placing of the right hand to the forehead and the keeping of it there during a formal interview, is a gesture of respect used at the present day during a conversation with a teacher . . .

The halo around the head of the Saviour is introduced in apparent contravention of what has been explained . . . but it may be urged that an Art design is not a transcript of a fact, but the rendering of a material thought or expression . . .'

In a letter to his wife of 17 August, 1890, Hunt mentioned that he was asking 1,100 gns. for it, plus reproduction rights.

PROV: Bt. from the artist by J. T. Middlemore, c. 1892.

EXH: O.W.S., 1887 (67); Walker Art Gallery, 1891, *Liverpool Autumn Exhibition* (925); Leicester Galleries, 1906 (20); Manchester, 1906 (5); Aberystwyth, 1956 (47).

REF: *Contemporary Review*, August, 1890, pp. 181–192; Meynell and Farrar, pp. 22–3 (repr.); Hunt, 1905, II p. 382, repr. fp. 218; 1913, II pp. 288, 289 (repr.); Hunt, letter to Mrs. Hunt, 17 August, 1890 (John Rylands Library, Manchester.

Lent by the Trustees of the Middlemore Estate.

THE LADY OF SHALOTT

Nos. 246–248

246 Life study for the figure

Pen and sepia ink, 4½ × 2¾ in. (11·4 × 7·3 cm.)

INSCRIBED, verso: *Study for / Lady of Shallot / from which wax model / I think / was made / M E H H*

A wax statuette, 10 in. high, was in the Hilary Holman Hunt sale, Rockland All Saints, 7.6.1951 (348). Layard (loc. cit.) refers to seeing the canvas c. April 1894 with the figure of the Lady nude. See No. 58.

PROV: By descent in the artist's family.

REF: G. S. Layard, 1894, p. 45.

247 Study of drapery for the figure

Black chalk, heightened with white, on buff paper, 9½ × 8⅜ in. (24·4 × 22 cm.)

INSCRIBED: *Study of Drapery/Lady of Shalott*

PROV: As No. 246.

248 Study of a candlestick, and three studies of an iris

Pencil, 14 × 10 in. (35·5 × 25·4 cm.)

Possibly a preliminary study for the candlestick, perhaps from an Italian 16th century model. Its single candle is changed to seven lights and the form entirely transformed in the painting. Irises lie on the floor in the large version of the picture.

PROV: As No. 246.

Nos. 246–248 lent by Mrs. Elizabeth Burt.

MAY MORNING ON MAGDALEN TOWER

Nos. 249, 250.

249 Portrait study of Dr. Bloxam

Black and red chalk, on card, 7¾ × 9½ in. (19·7 × 23·2 cm.)

INSCRIBED: *Dr. Bloxam*

Rev. Dr. John Rouse Bloxam (1807–1891), historian and sometime Fellow of Magdalen; a nephew of Sir Thomas Lawrence. He was Vicar of Upper Beeding, Sussex from 1862 and no longer lived in Oxford, but was introduced into *May Morning on Magdalen Tower* because he was active in saving the May Morning ceremony at Magdalen from extinction. He appears in the centre of the last row at the right of Nos. 59 and 60.

PROV: By descent in the artist's family.

REF: D.N.B. Supplement I, 1901, pp. 224–5; Hunt, 1905, II pp. 378; 1913, II pp. 311, 314.

250 Sketches on Magdalen Tower

Watercolour over pencil, 9½ × 13½ in. (24·4 × 34·3 cm.)

INSCRIBED: *on Magdalene Tower / W H H, Quatrefoil at Eastern wall* and with light and colour notes.

Three views down through the balustrade, two of which are incorporated in the picture, a study of a corner pinnacle (at left of the picture), and sketches of birds in flight.

PROV: As No. 249.

Nos. 249 and 250 lent by Mrs. Elizabeth Burt.

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251 The Pearl (*Plate 94*)

Silverpoint, heightened with white, 17½ × 11 in. (44·5 × 28 cm.)

SIGNED: *W h h* (monogram)

Design for the frontispiece to *Pearl*, an English poem of the 14th Century, edited and rendered into modern verse by Israel Gollancz: and first published in 1891.

A sketch, for the upper half of the composition only, belongs to Mrs. Burt.

PROV: Professor Sir Israel Gollancz, and thence by descent.

EXH: O.W.S., 1890 (303); Leicester Galleries, 1906 (68); Manchester, 1906 (45); Walker Art Gallery, 1907 (112); Glasgow, 1907 (40).

REF: Hunt, 1905, II p. 397 (repr.); 1913, II p. 333 (repr.).

Lent by Miss M. Gollancz.

252 Athens (*Plate 88*)

Watercolour and bodycolour, on paper, varnished, 14½ × 19¾ in. (36·8 × 50·5 cm.)

SIGNED AND DATED: *W h h 92* (initials in monogram)

Exhibited in 1895 with the following title: 'The Grand Piazza at Athens, with the two bronze statues known as "The Runners", of the time of Pericles.' (See No. 214).

PROV: The artist, and thence by descent.

EXH: O.W.S., 1893 (186); Walker Art Gallery, 1895, *Liverpool Autumn Exhibition* (1094); Leicester Galleries, 1906 (66); Manchester, 1906 (36); Walker Art Gallery, 1907 (32).

REF: Schleinitz, p. 125 (repr.); Hunt, 1913, II p. 314 (repr.).

Lent by Mrs. Elizabeth Burt.

253 The Nile Postman

Watercolour, 6¾ × 9¾ in. (17·2 × 24·8 cm.)

SIGNED AND DATED: *W h h / 92* (initials in monogram)

The description in the 1907 Catalogue reads: 'The subject . . . is a postman carrying the letters down to the Nile post boat. The fire is the signal to the boat to expect them . . . The subject struck Mr. Holman Hunt as a very beautiful one from the fact that the flames of the signal fire seemed to echo the forms of the wheat-sheaves standing beside it, and the varying glow of the fire and moon upon the golden sheaf was of poetic suggestion.'

PROV: The artist until 1906; Miss Murray Smith, 1907; Maas Gallery, 1963.

EXH: Leicester Galleries, 1906 (34); Walker Art Gallery, 1907 (60).

REF: Schleinitz, p. 125 (repr.); Hunt, 1913, II p. 316 (repr.).

Lent by Lord Lambton.

254 Church of the Sepulchre, Jerusalem

(*Plate 93*)

Pencil and sepia wash, on blue paper, 10½ × 13¾ in. (26·7 × 35·2 cm.)

INSCRIBED: *Church of the Sepulchre* and *W h h* (by M.E.H.H.), and faintly on the verso by the artist.

The artist first witnessed the ceremony of the Miracle of the Sacred Fire in the Church of the Sepulchre, on 7 April, 1855. He made several subsequent visits on his later journeys to the Holy Land, and on his last visit in 1892 at the period of the Greek Easter, he felt 'that it would be a pity if I, who had seen the wild ceremony of the miracle of the Holy fire so often, and knew the difference between the accidental episodes which occur, and those which are fundamental, should not take the opportunity of perpetuating for future generations the astounding scene which many writers have so vividly described. I obtained a position in the gallery with the point of sight most commending itself for the picture, and there adding to a store of sketches made on previous occasions, I drew rapid mementoes of the moving mass, and employed the remainder of my time in Jerusalem advancing this picture on canvas.' The picture (36¼ × 39¼ in.), was completed in 1899 and is now in the Fogg Art Museum, Harvard. It makes use of the architectural setting of No. 254 as its background. Hunt considered it one of his most important works.

PROV: The artist, and thence by descent.

REF: Hunt, 1905, II pp. 5, 380–1, 385–6; 1913, II pp. 5–6, 316–7, 322–3, 421–33; Fogg Art Museum, *The Pre-Raphaelites*, 1946, pp. 55–7; Hunt, ms. diary for 1855 (John Rylands Library, Manchester).

Lent by Mrs. Elizabeth Burt.

255 The Vision of the Shepherds

Watercolour and bodycolour, 21 × 15 in. (53·3 × 38 cm.)

SIGNED AND DATED: *9 W h h 3* (initials in monogram)

Design for an illustration in *The Light of the World or The Great Consummation* by Edwin Arnold, published in 1893 (see Nos. 84, 85). This watercolour was reproduced by photogravure. It was painted in Palestine during the artist's last visit there, in 1892. A study for the group of shepherds is reproduced in Hunt's *Pre-Raphaelitism*, 1905, II p. 379, and formerly belonged to Hilary Hunt.

PROV: J. T. Middlemore, by 1906; Miss E. Middlemore, who presented it to Northampton, 1947.

EXH: Leicester Galleries, 1906 (62); Manchester, 1906 (54).

REF: Hunt, 1905, II pp. 380; 1913, II p. 316.

Lent by Northampton Art Gallery.

256 Christ before Pilate

Pen and sepia ink, over pencil, heightened with white, on board, 10 × 14 in. (25·4 × 35·5 cm.)

Design for the illustration, No. 84, in *The Light of the World or the Great Consummation* by Edwin Arnold.

PROV: The artist, and thence by descent.
REF: As No. 255.
Lent by Mrs. Elizabeth Burt.

A View in Corfu
Watercolour, 6¼ × 9¼ in. (17 × 24·7 cm.)
SIGNED AND DATED: *9 W h h 3* (initials in monogram)
PROV: Diana Holman Hunt, sold Christie's, 22.6.1962 (61) as *A View in Cyprus*, bt. Leger.
REF: Hunt, 1905, II p. 383 (repr.) as *Corfu*; 1913, II p. 315 (repr.).
Lent by the Leger Galleries Ltd.

258 **Study of Chestnut Buds**
Watercolour, heightened with white, 17¾ × 10¾ in. (45 × 27·3 cm.)
INSCRIBED on a label: *Study by W Holman Hunt in 1893*
PROV: The artist, and thence by descent.
Lent by Mrs. Elizabeth Burt.

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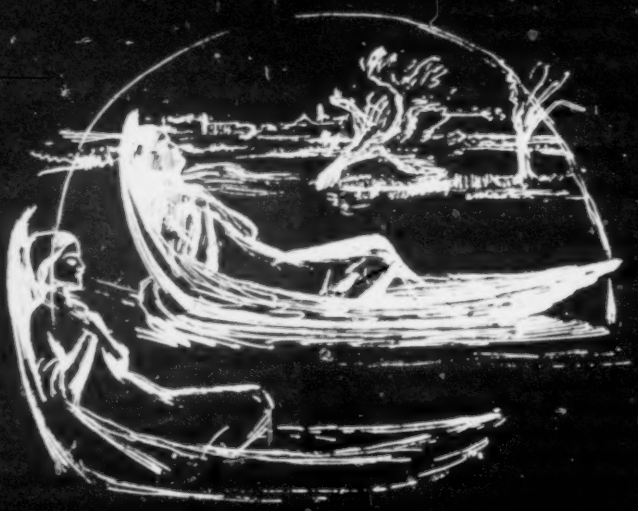

Plate 1 Self Portrait (4) *City Museum and Art Gallery, Birmingham*

Plate 2 Interior of Kitchen at Ewell (1) *Paul A'Court Bergne, Esq.*

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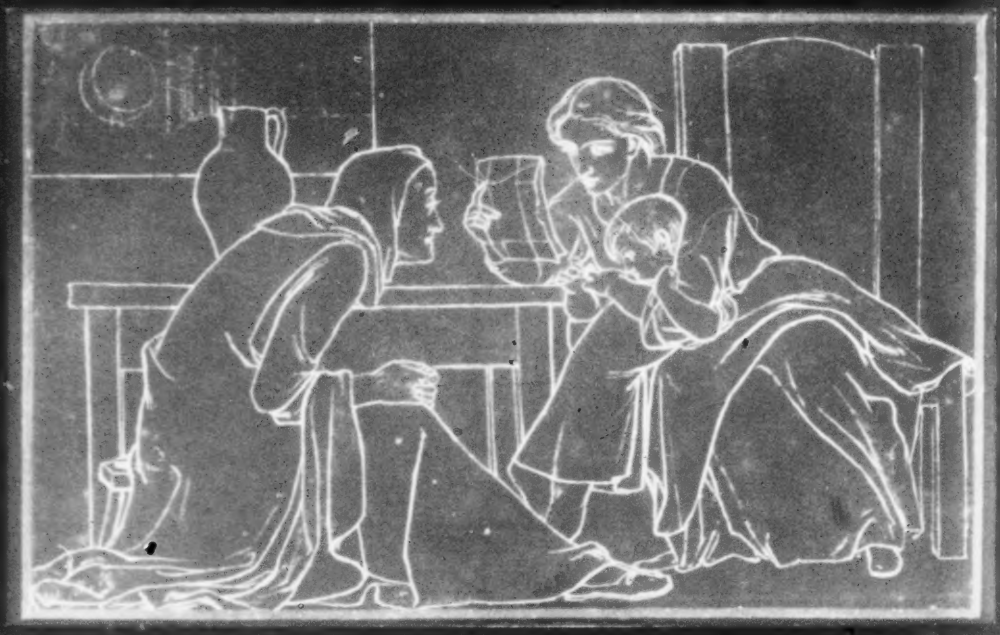

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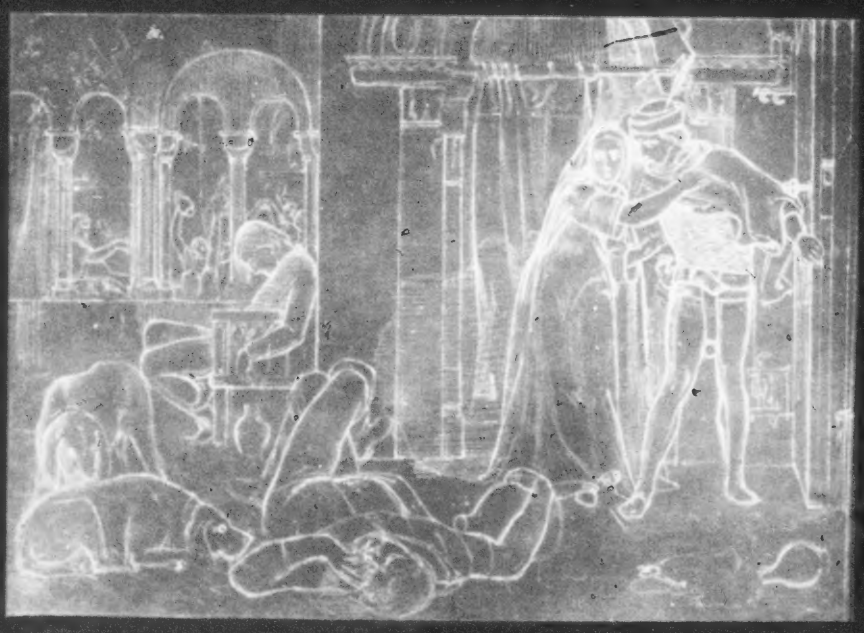

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Plate 12 The Eve of St. Agnes (11) *Walker Art Gallery, Liverpool*

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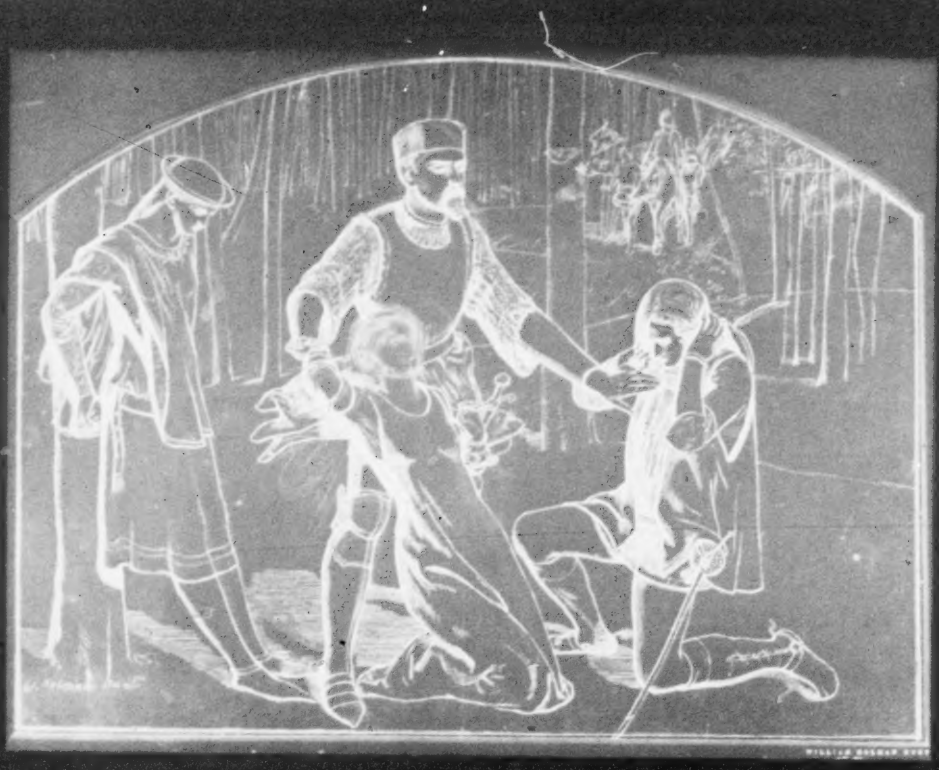

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Plate 28 Valentine rescuing Sylvia from Proteus (115)
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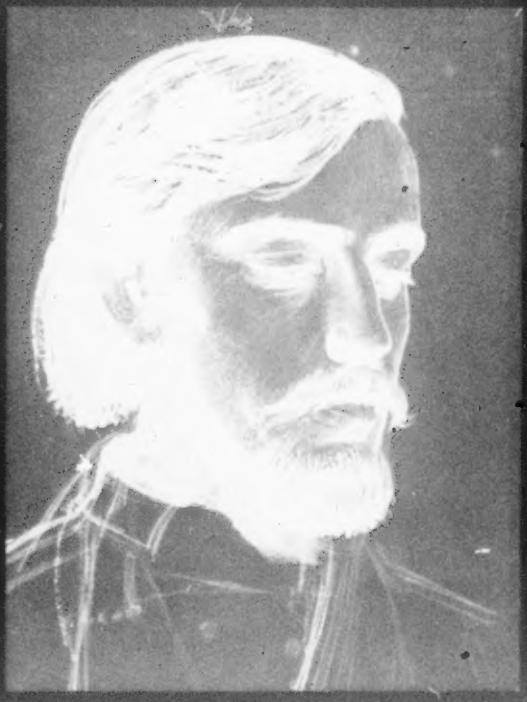
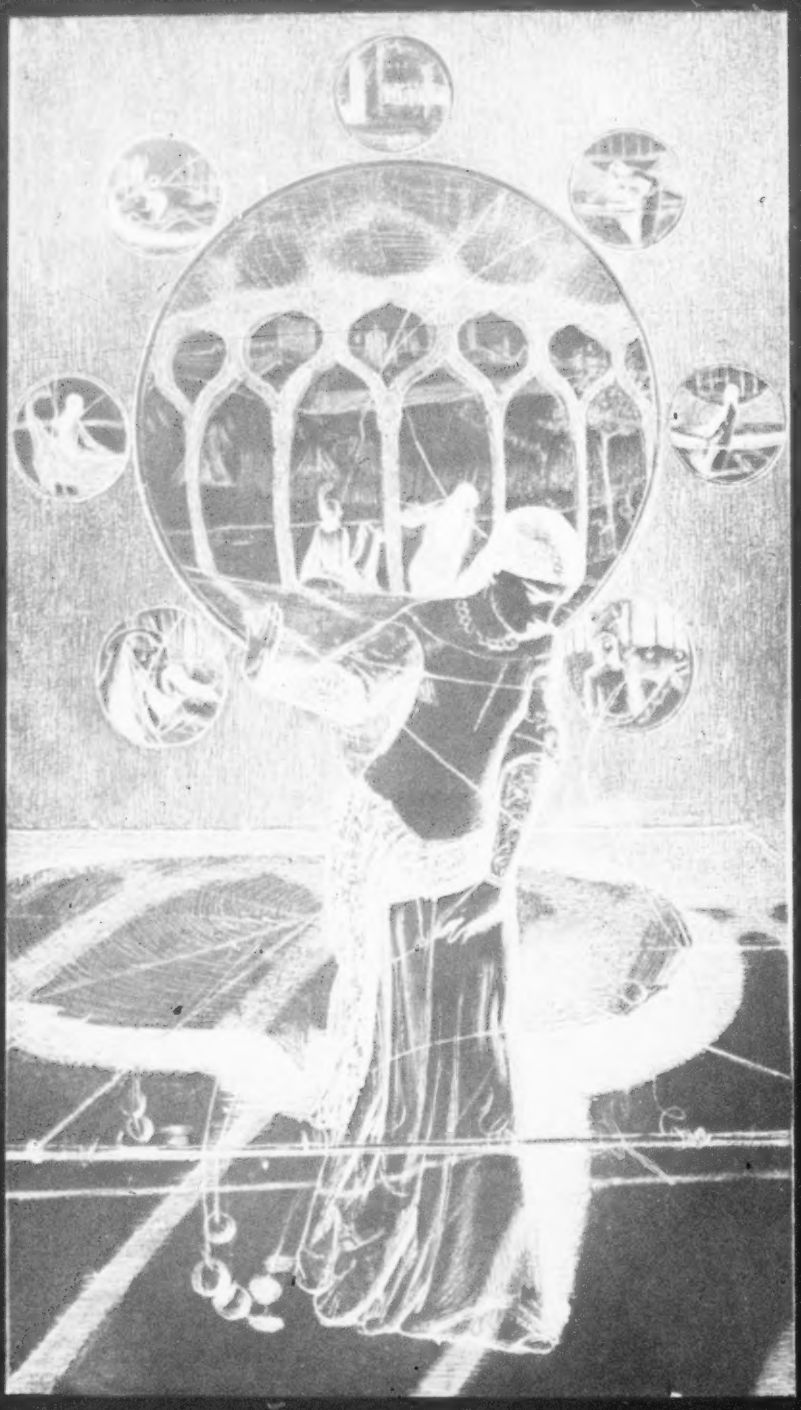


Plate 30 Study for Valentine (117) *T. Sutton, Esq.*



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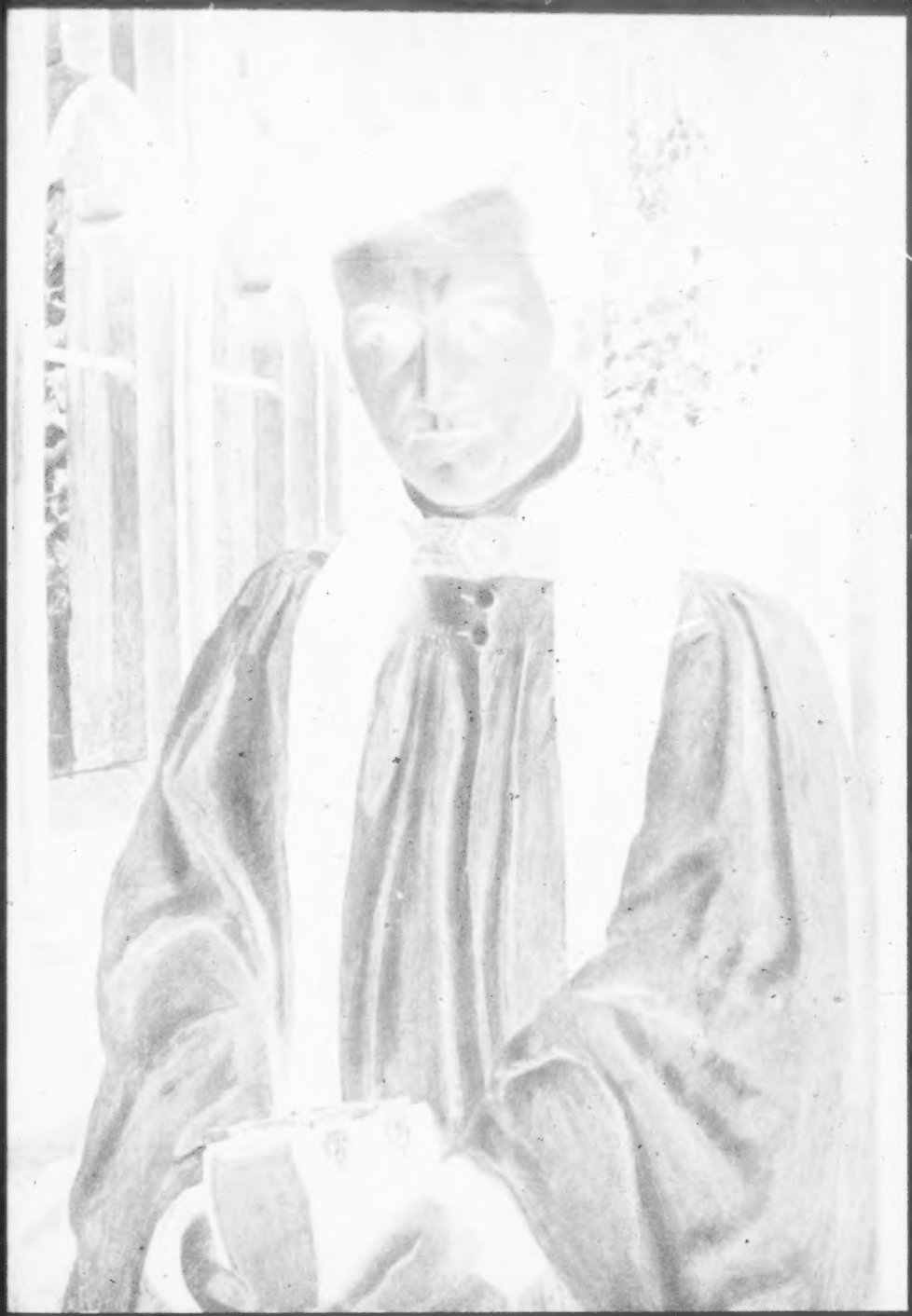

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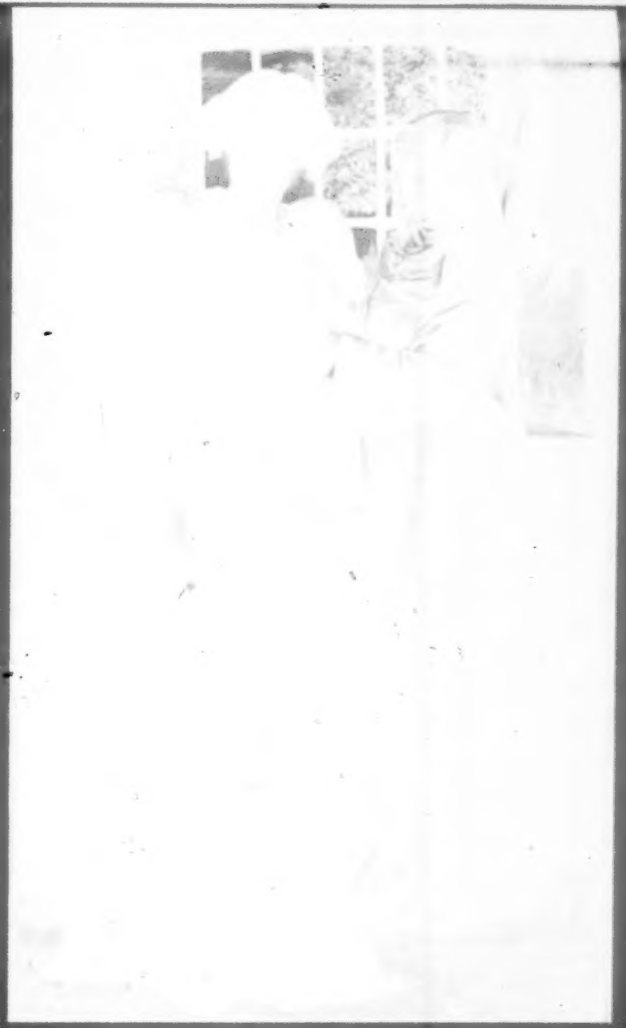

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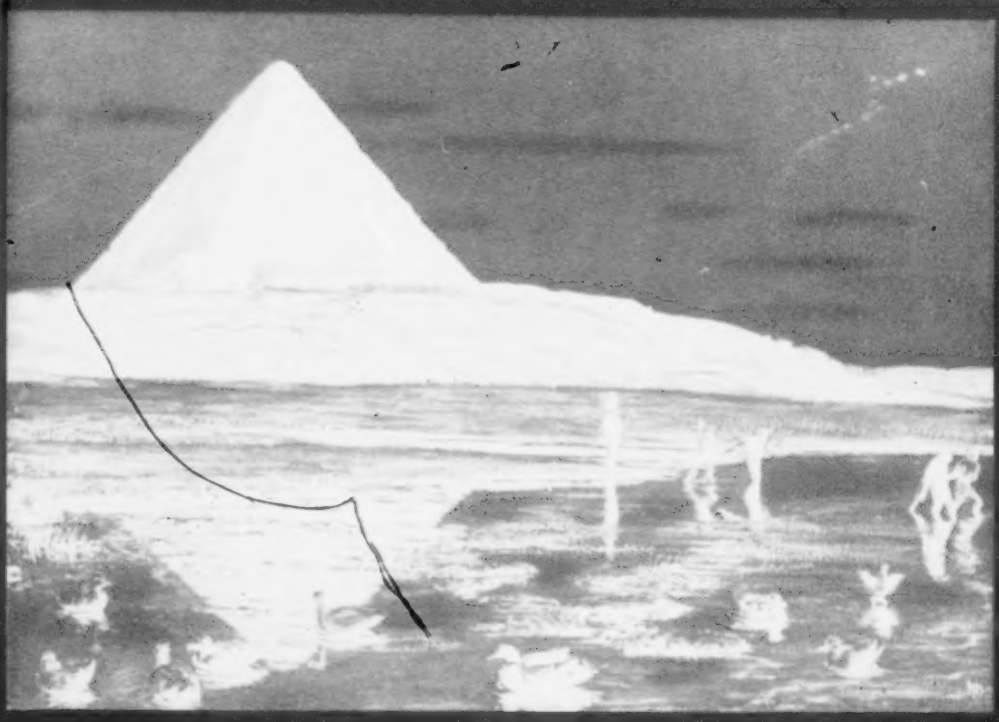

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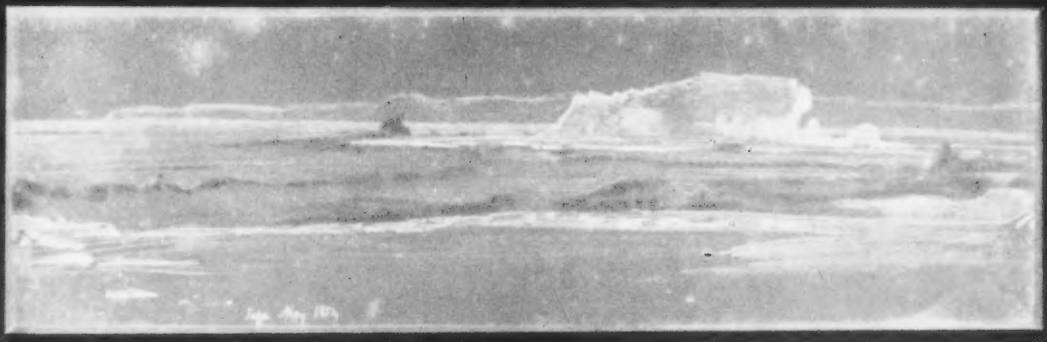

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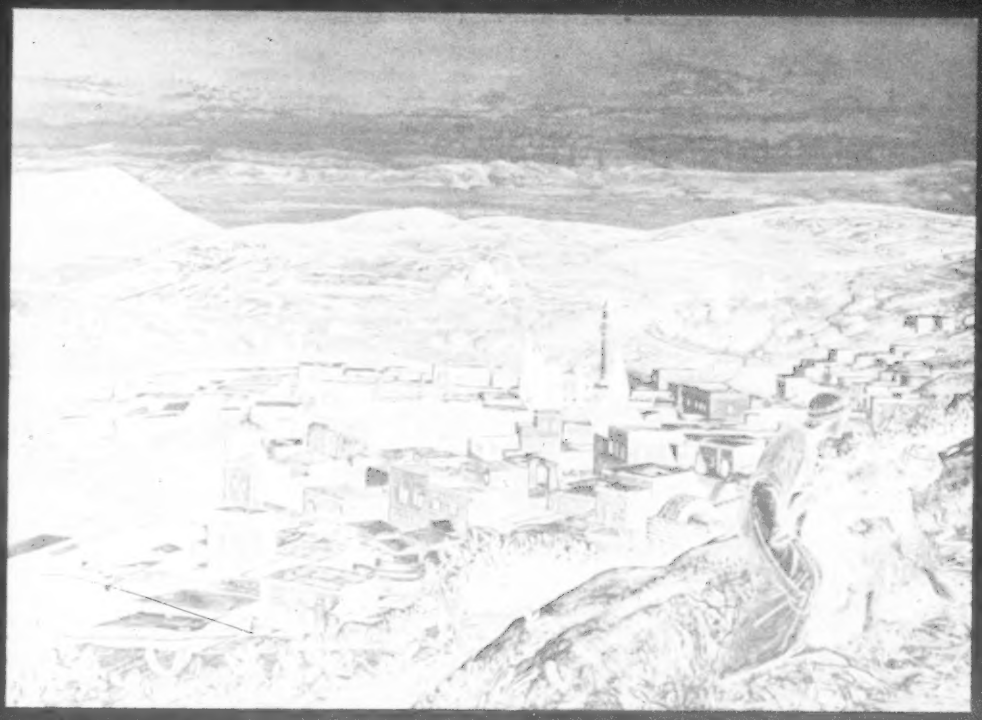

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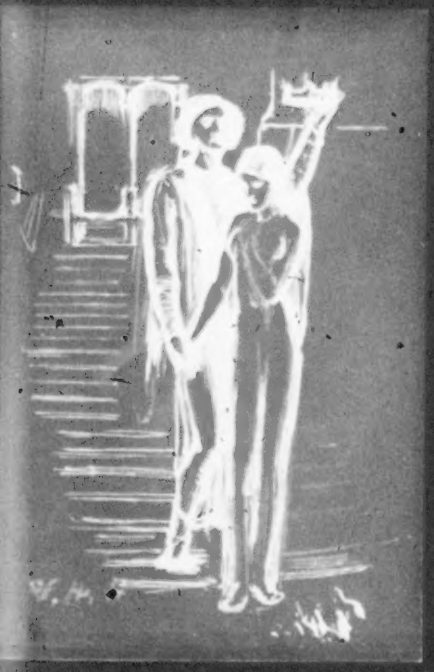

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Plate 71 The Festival of St. Swithin (39) *Visitors of the Ashmolean Museum, Oxford*

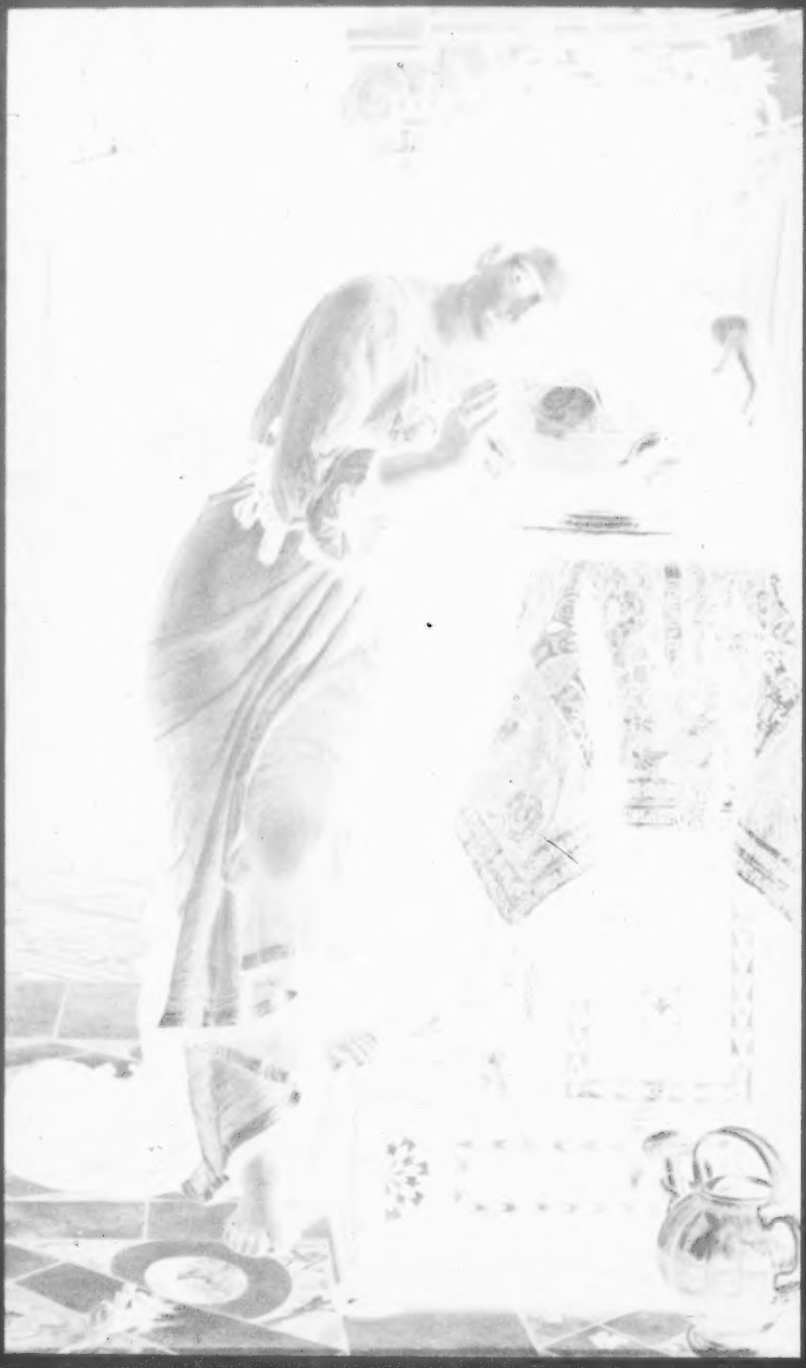

Plate 72 Isabella and the Pot of Basil (41) *Laing Art Gallery, Newcastle-upon-Tyne*

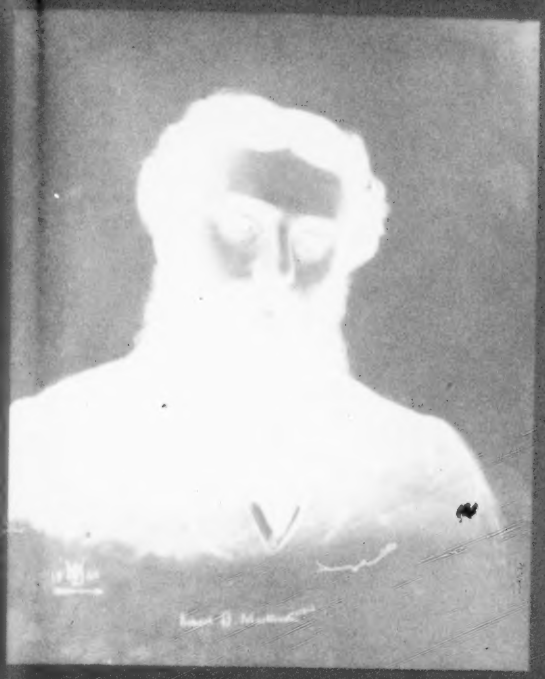

Plate 73 R. B. Martineau (201) *City Museum and Art Gallery, Birmingham*

Plate 74 Thomas Fairbairn (49) *J. Brooke Fairbairn, Esq.*

Plate 75 Mrs. George Waugh (42) *The Evelyn Waugh Trust*

Plate 76 Fanny Holman Hunt (40) *Paul A'Court Bergne, Esq.*

Plate 77 The Ponte Vecchio, Florence (215) *Victoria and Albert Museum*

Plate 78 A Festa at Fiesole (212) *Mrs. Elizabeth Burt*

Plate 79 Helston, Cornwall (196) *Whitworth Art Gallery, University of Manchester*

Plate 80 The Shadow of Death (45) *Leeds City Art Galleries*

Plate 81 The Plain of Esdraelon (48) *Lent Anonymously*

Plate 82 The Plain of Esdraelon from the Heights above Nazareth (47) *Visitors of the Ashmolean Museum, Oxford*

Plate 83 The Triumph of the Innocents (52) *Walker Art Gallery, Liverpool*

Plate 84 Study for the Triumph of the Innocents (228) *Walker Art Gallery, Liverpool*

Plate 85 Study for the Triumph of the Innocents (230) *Trustees of the British Museum*

Plate 86 The Ship (51) *Trustees of the Tate Gallery*

Plate 87 Jerusalem (222) *Mrs. Elizabeth Burt*

Plate 88 Athens (252) *Mrs. Elizabeth Burt*

Plate 89 The Apple Harvest – Valley of the Rine, Ragaz (244) *City Museum and Art Gallery, Birmingham*

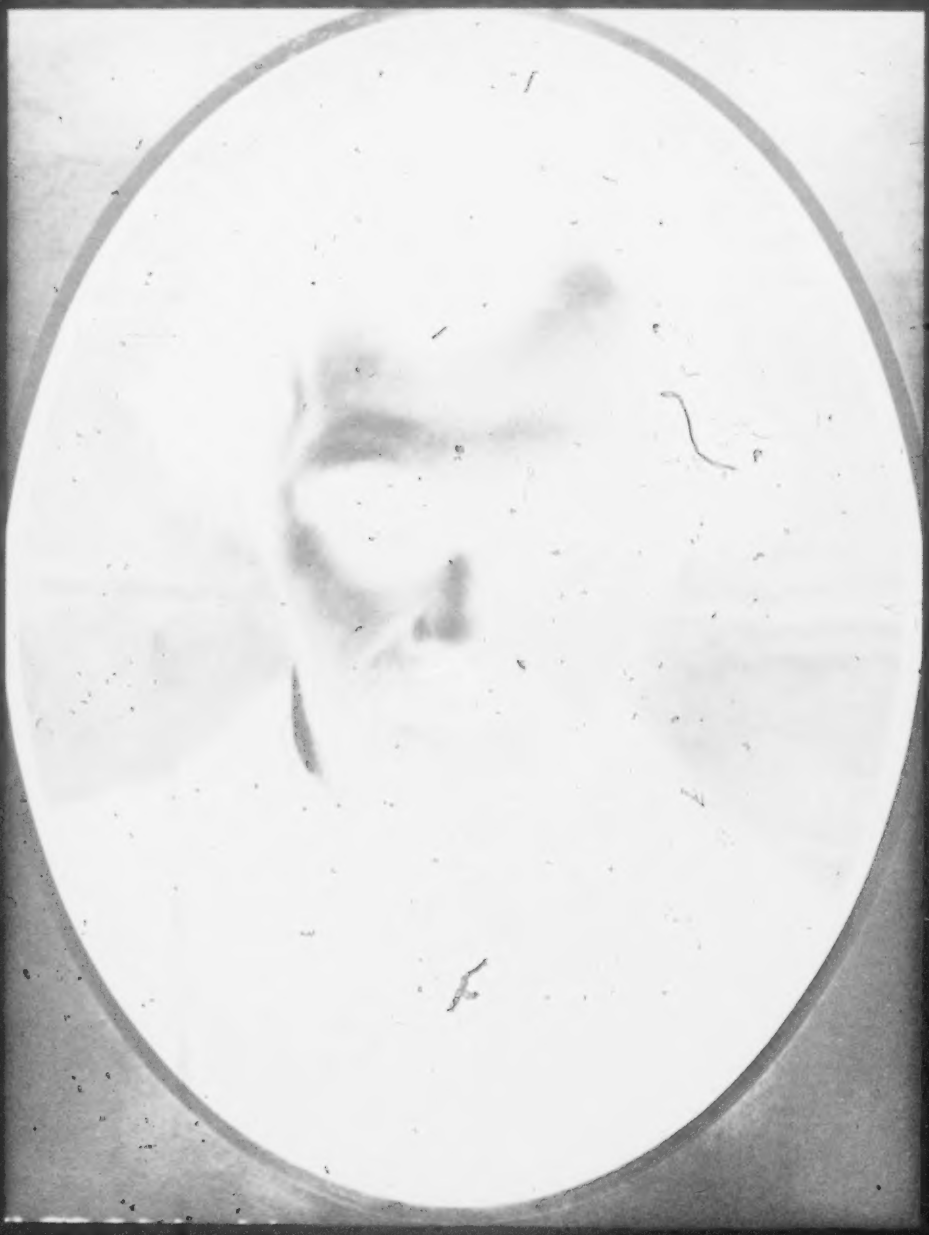

Plate 90 Dante Gabriel Rossetti (56) *City Museum and Art Gallery, Birmingham*

Plate 91 Harold Rathbone (61) *Walker Art Gallery, Liverpool*

Plate 92 The Father's Leave-taking (239) *Mrs. Elizabeth Burt*

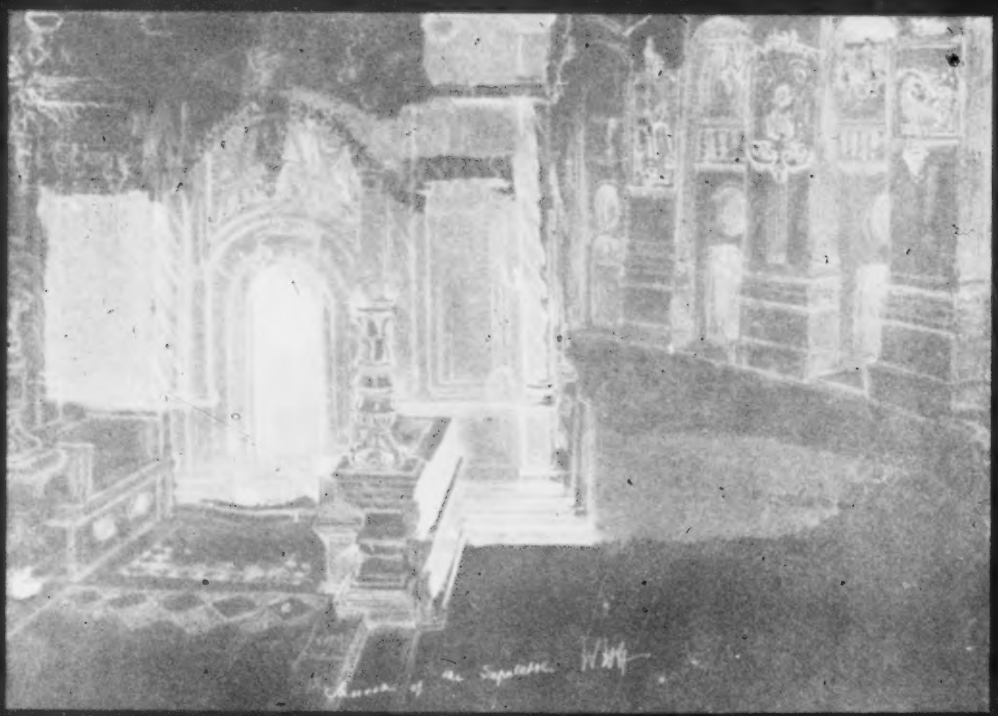

Plate 93 The Church of the Sepulchre (254) *Mrs. Elizabeth Burt*

Plate 94 The Pearl (251) *Miss M. Gollancz*

Plate 95 May Morning on Magdalen Tower (59) *Trustees of the Lady Lever Art Gallery, Port Sunlight*

Plate 96 The Lady of Shalott (58) *Manchester City Art Galleries*

Plate 97 Master Hilary – The Tracer (57) *Diana Holman Hunt*